

# British Bulldogs Cornered by Americans.

BEST OF THE BREED NOW OWNED IN THIS COUNTRY—\$70,000 WORTH OF THE IMPORTED DOGS TO BE AT THE BENCH SHOW THIS WEEK ALONG WITH \$50,000 WORTH OF AMERICAN BRED BULL DOGS



MRS. GEORGE J. GOULD'S \$5,000 ENGLISH CHAMPION KEATH BARONET



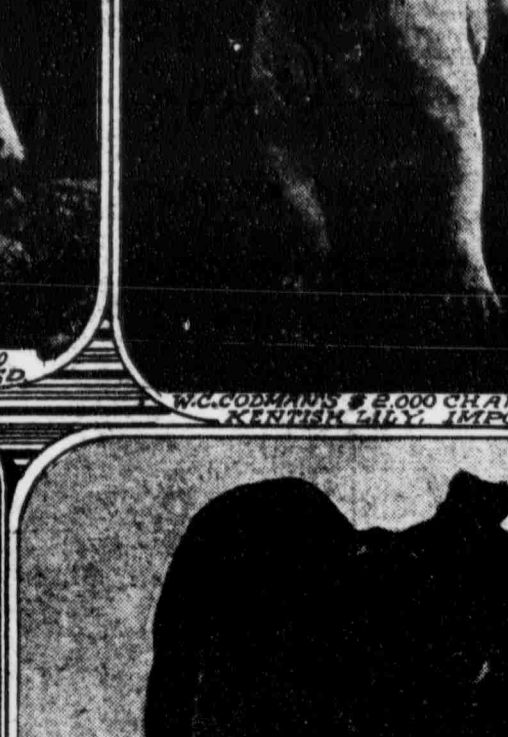
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Americans have cornered the British bulldog. In the past few years they have spared no expense to secure the greatest champions of the breed. The result was shown at the last Crystal Palace show and at the exhibition of the London Bulldog Society in London, where there was a falling off in number and quality of the dogs benched.

Imported bulldogs will form one-third of the record entry of 200 at the Westminster Kennel Club show this week. The importations represent fully \$70,000 paid to the English kennels by American bulldog fanciers in three or four years. Sums of \$5,000, \$10,000, \$25,000 and \$25,000 have been paid in single instances for these dogs.

"We are not only losing our best dogs," cry the English kennelmen, "but also our breeding stock. The Yankees are to blame for the loss of quality in our bulldogs, and to get back the old blood we may have to become buyers in the United States."

There has also been a constant shipment of bulldogs from England to the Continent of Europe, India, South America, Australia, and to South Africa. But the best have come to the United States, and, which is the great thing, American homebred bulldogs are now maturing in blood lines and symmetry. The more homebred a bulldog the more symmetrical is he in the judgment of the fanciers.

The dogs costing the most money have seldom a price set opposite their names in the catalogue, yet at the show several will be priced at \$10,000 and others at \$5,000 each. The lack of a valuation, or one of these top notch prices, means that the bulldog is hot for sale.

The circle of bulldog fanciers form no exclusive set. The exhibitors include girls and matrons of social prominence, lawyers, doctors, bankers, merchants, dog dealers, coachmen and grooms—for those who work about horses seem to have an inherent love for the breed—country gentlemen and young swells about town. College boys often take to them, and a decade ago Handsome Dan, one of the best of his day, was a Yale football mascot and a regular exhibit at the shows. Whatever the social status of the owner, all the bulldogs meet on an equality in the show ring.

In spite of his glistening teeth and ferocious face, the bulldog is the most amiable, affectionate and faithful of canine companions. He is the chum of his master and is good natured to all in the household and to visitors.

These are the traits that have won for the bulldog so many warm friends. Yet the bulldog is as brave now as in the old days of bull baiting, and to have one about the house is better than any burglar alarm to insure the safety of property.

The first cousin of the bulldog, the American created Boston terrier and the French bulldog are also popular among fanciers and both reflect many of the virtues of the primal breed. This is also true of the terriers.

The one related breed that seems out of fashion in this country is the toy English bulldog. They have the small round ears and have vanished practically in the reign of the lat or erect ear sort, the French bulldog.

While very different from the straight

legged and round headed bulldogs of 150 years ago that were used to pin a bull, the modern type is a useful and active dog. The liveliness of a terrier is not to be expected from so heavy a dog. If happily he gets over the asthmatic diseases apt to cause mortality in puppyhood the bulldog will remain healthy and sound for many years.

About twenty years ago the mistake of show judges and breeders was to exaggerate the distinctive points of the breed until they produced a deformed, incapable type. They had only stamina enough to walk a few yards and some had to be supported by their handlers to stand upright.

King Orry, imported to this country by A. B. Hilton in 1882, marked the change to the new and useful type. He was a noted champion abroad and in this country and by many of the fanciers deemed the best bulldog ever brought here.

James Mortimer, show secretary of the Westminster Kennel Club, went across to buy King Orry for his American owner. The price paid was not made public. On the disposal of Col. Hilton's kennel some years after E. Willard Boby of Westbury bought the old dog for \$150 and King Orry had a life of ease to his end.

Once afterward the veteran was benched at the New York show. He was stiff in the legs but from the bench his grand head and front were impressive.

It was in 1900 that American fanciers began to take up the bulldog in earnest. John H. Thayer of Boston, and R. and W. Livingston of this city, were early importers of note. But the preeminence of the United States as the buyer of the best in the English kennels began with the opening year of this decade.

Dimboola King, a great dog, under the forty-five pound limit, came out in that year to J. H. Mullins of Brooklyn. Tyler Morse of Boston was the judge at New York, and the highest honors were won by Dimboola King and other high priced importations. The Lexington Kennel's Katerfelto won in the winners class for dogs, with George Raper's Ivel Rustic reserve.

In bitches the placed dogs in the winners class were Richard Croker Jr.'s Petromoss and the Lexington Kennel's Housewife. The former also benched Persimmon, destined to be his greatest sire-to-day winners, and as notable importations of the year were W. C. Codman's Glenwood Queen, E. K. Austin's Pleasant, J. J. Holgate's Homestead Lady Dockleaf and H. C. Beadleston's Donna Dimboola.

H. C. Beadleston, who is to serve again at this week's show, judged the bulldogs in 1901. E. K. Austin brought out Chibiabos, one of the most famous of the forty-five pound dogs seen here, and Colenso also made his American debut. The female gender were very prominent, including W. C. Codman's Elmwood Queen, N. S. Riley's Comely Crinkle and W. Sharp Kilmer's Remik Sweet Signora. W. C. Codman had a turn at the judging in 1902 and the many new importations denoted the coming corner in the breed.

Thomas W. Lawson made his first appearance as an exhibitor, benching the first of a long series of importations bought at prices ranging from \$1,000 to \$3,000 in the course of a few years. At the 1902

show Lawson had Fashion, a grand dog, and was reserve in winners with the bitch Thackeray Soda.

Joseph B. Vandergrift of Pittsburgh, who had extensive kennels in West Virginia, won the winners' class in dogs and bitches that year with imported Portland and Woodcock Bright Eyes. He also brought out for gilt edged prices at that show Lady Queer Street and Shaftesbury Fidget.

E. K. Austin's Chibiabos was reserve to Portland. The notable newcomers of the year included also Mrs. Richard Harding Davis's Woodcock Jumbo and C. G. Hopton's Rodney Roadster.

There is such a thing as kennel blindness among the fanciers. It corresponds with what turfmen term stable blindness, which means that some owners think always that the best horses in the world are in their own stalls. In the opinion of many fanciers the judge, E. K. Austin, succumbed to kennel blindness at the 1903 show.

H. B. Billings had come into the field as an importer, with Bridget M. and Rifle Monarch, and he had bought Chibiabos from Austin. The dog had always been Austin's ideal, and as Chibiabos was in the pink of condition the judge placed him first in the open for dogs under forty-five pounds. George S. Thomas's new importation, Joel Doctor, won the open for dogs over forty-five pounds.

In winners Austin put Chibiabos over Ivel Doctor, and unplaced were Richard Croker Jr.'s Rodney Stone, who cost \$5,000 in England; Persimmon and Union Guard. No one questioned Austin's sincerity and some indorsed his judgment, but the majority thought Rodney Stone should have won with Ivel Doctor's reserve. To the friends of Chibiabos it was the crowning glory of the little dog's career.

W. C. Codman's Glenwood Queen was the best of her sex that year. Other good ones were W. Sharp Kilmer's Remik Bovio, H. R. Croker Jr.'s Sweet Dixie, and J. B. Vandergrift's Meersham Jock.

Bulldog benching had become by 1904 a still stiffer game. Under W. J. Peeg, an English judge, Ivel Doctor won in the winners' class, with R. W. and C. Bechtold's Sir Launcelot, who cost \$1,000, reserve. F. and W. P. Earle brought out Little Witch, and Lawson had General Donax.

It was to this show, too, that Lawson brought the great bitch La Roche, who is said to have cost him \$3,500. La Roche won the winners' class for her sex, with Lawson's Thackeray Soda reserve. It was the first time at the New York show that the same exhibitor had been first and second in the winners' class.

But Lawson did not stop with the one double event. In 1905 under W. C. Codman, he repeated with La Roche and Thackeray Soda, and last year, with W. P. Earle as judge, Lawson took first and reserve in

the winners' for the third year, with La Roche and Lady Somerset.

In 1905 Meersham Jock, now owned by A. Albright, Jr., won the winners' for dogs, with Lawson's Fashion reserve. The Earles brought over a high priced small one in Rufus Stone. To end this brief review of a few of the imported bulldogs that have brought stability to the breed in this country, it may be said that last year W. C. Codman won in the winners' for dogs with Berners, while Richard Croker Jr.'s homebred Broadway was reserve. The show revealed that the United States has not only a corner in champions from abroad, but also that Americans are raising high class homebreds.

To bulldog breeders of the world the event this week in the judging ring will be the first meeting between Mrs. George J. Gould's Heath Baronet and Miss De Groot's Mahomet. Mrs. Gould paid \$5,000 for Heath Baronet in the spring of 1905, but the dog has never been benched in New York.

He was the champion of his time in England and is still a young dog. Besides a typical front and spread, he has the substance in loins and quarters that marks him as the best of the old fashioned sort seen in years.

Mahomet, who cost \$2,750 last fall, swept all the English shows in 1905 and 1906, after the departure of Heath Baronet. He is also a big one, with a massive head and the

typical front, and the loss of the two champions has been a cause of sorrow to the British fancier.

Moreover, a litter brother of Mahomet, said to have cost \$2,000, has been brought over for the show by Thomas Grisdale. This is a brindle of the close to the ground sort, named Odis. The English owners were wealthy fanciers of Leith, Murray and Beveridge, and they have not benched Odis often, although he has beaten Mahomet. Odis, just before shipment, won his second championship at the Birmingham show.

A gilt edged new dog from England will be John F. Collin's brindle Kilburn King, winner of many prizes there and to make his first appearance here this week. W. C. Codman has a champion in imported Kentish Lily. They cannot have cost less than \$1,500 each.

Heyward Beauty will be shown by Thomas Grisdale; Lawson will send La Roche and Lady Somerset, with some newcomers; Thomas Holden will handle Airlea Rubina; Andrew Albright, Jr., sends Champion Fascination; T. W. Offerman York Model, who has beaten Croker's Black Maria, while some of the English bulldog ladies will be Mrs. R. Lobban's Braemar Beatrice, Lawson's Ivel Dublin Girl, Firenze Kennel's Firenze Star, G. Hopton's Rodney Audrey, priced at \$10,000, and Clovercroft Kennel's Clovercroft Dolly.

Bulldogs that aid in making the corner in English champions complete and bring the aggregate value of the importations benched to \$70,000 will be Mrs. Richard Harding Davis's Crossroads Gamble, Bechtold Bros.' Crumpsall Banker, J. Cooper Mott's Clapton Radium, E. C. De Kay's \$1,500 Uxbridge Morgan, Lawson's Clammore and General Donax, John F. Collin's Mestyn Colonel and C. G. Hopton's Rodney Merlin. The above lot are all of the under forty-five pounds class.

Those over forty-five pounds, who will be in competition with Heath Baronet and Mahomet, include such topnotchers in cost and renown abroad as Henry Walltrops's Prince of Orange, first in the limit class last year; William Browne's \$1,500 Excelsior, Lawson's Holmes Moss, Kim, W. J. Goodwin's Thornbury Dandy, A. Albright, Jr.'s Champion Meersham Jock, W. C. Codman's Champion Rolyat, which cost \$2,000; Lawson's Fashion, Bechtold Bros.' Sir Launcelot and Crumpsall Pyramid, and Mrs. R. Lobban's Champion Shog Town Pride. The last, now held at \$5,000, cost nearly that sum in England and is perhaps the best dog on great massive lines ever benched here.

The home bred contingent of the Zoo bulldogs to be benched this week will bring

up the valuation of the breed on view to more than \$125,000. Among the most valuable are Richard Croker Jr.'s Broadway, a son of Persimmon; Belle Meade, by Advance Guard, and Black Maria, by Persimmon. All were winners at New York last year, with Broadway reserve in the winners' over many imported dogs. This is a brindle of great front, turnup and spread, and by many deemed the best home bred of 1906.

The white and brindle Pewter Mug, by L'Amateur Nobby and bred by F. F. Coite of Brooklyn, is quite as good for his inches. Pewter Mug was priced at \$2,000 at New York, where the best he did was to gain reserve to Croker's Broadway and Bull's Eye in different classes.

Later, under the English judge, George Raper at the Ladies' Kennel Club show, Pewter Mug was pronounced the best bulldog benched. Raper placed him over all the imported and homebreds and now \$5,000 would not buy Pewter Mug.

Other noted home bred dogs are Lawson's Dreamworld Monarch, Rockcliffe Kennel's Red Cedar, P. J. Blais Blackmail, F. J. Trown's Kingsboro Rebel and C. G. Hopton's Rodney Dauphin. John F. Collins has one in Master Coronation that is close in blood lines to Rodney Stone and is regarded as a strong candidate for the Bulldog Club's produce stakes.

C. G. Hopton will bring to New York the home bred Champion Rodney Asthore. Under such judges as G. S. Thomas, W. P. Earle, E. M. Oldham and A. D. Gillette Rodney Asthore has beaten every champion of her sex in this country, such as Kentish Lily, Miss Audrey, Heywood Beauty and Lady Newington.

There will also be many fine puppies brought out. H. W. Beals of Brooklyn had the luck to get three good ones in the same litter. The best, Beaver Bobby, won in impressive style at the Biping Rock show over older dogs, the only time shown. Beals only owns one bitch, for his taste has hitherto been for French bulldogs.

"That man doesn't know his luck," said a fancier as he looked over Bobby. "I have spent \$15,000 on my kennel and haven't raised as good a one as that yet."

The incident shows the luck in dog breeding that is one of the fascinations of the pursuit. In England it is held that the best bulldogs are raised from dogs placed at farms. To rule the household and be the family pet develops the best bulldog character, and, as a consequence, the puppies have more staminal type than those bred from dogs kept in kennel confinement. This may have been the secret of Beals's good luck.

## BIRDS IN NATURAL SETTINGS.

### THE NEW GROUPS AT THE MUSEUM OF NATURAL HISTORY.

They Show the Birds So Nearly as in Nature as Sometimes to Deceive Visitors—Bits of Scenery Reproduced to Heighten the Illusion—Artificial Accessories.

A new series of groups of North American birds now in process of installation at the American Museum of Natural History shows an advance far greater than any ever previously achieved in the display of such exhibits.

The familiar, conventional manner of showing mounted bird specimens is to place them in glass cases. In these they may be shown with some approach to naturalness by perching them on trees or branches or twigs, or imitation rocks, and there may be grass on the floor of the case, and birds' nests there or in the branches of the trees.

But there is no illusion. The glass cases in which the specimens are contained and all the observer's surroundings are plainly artificial; and however beautiful or remarkable the birds may be, one never gets away from the fact that what he is looking at are mounted specimens in glass cases. But by the new method the groups are shown each with an appropriate panoramic background. A new system of lighting is used, and the immediate surroundings of these exhibits are such that your attention is in no wise distracted or distracted from them.

Here your attention is fixed by the several groups, and so realistic is the effect produced that you see the birds not in glass cases but just as they would appear in their natural homes.

The new series of bird groups is being installed on the gallery floor of the museum's north wing. Habitat groups they are called, designed as they are to show the bird life and physiography of the various parts of the country from which the birds were brought. It is intended to carry the series around the entire gallery. The exhibits now on view, or upon which work is now progressing, cover its western side and the gallery's ends.

Along this western side of the gallery, in front of the line of groups and at a distance sufficient to give there ample space for the visitors there is set up a paneled screen which shuts off the light from that direction, and likewise the view. Passing along between this screen on one side and the continuous line of paneled formed by the front of the enclosed spaces within which the bird groups are contained on the other, is like walking down a long wide corridor from which you can see only the bird groups; and there you see here, as you might see them in their natural surroundings, if looking at them and at the country beyond, through so many long and high glass windows.

The painted panoramic background is a continuation of the material scene in front, for at either end of the back the frame work to which is secured a covering sheet of wire-meshed and plaster-encased burlap, this to be covered with another coat of plaster, which is worked down to the finish required to receive the painting. The upright support for the background picture, as thus made, entirely surrounds the space within which the group is set up, save only at the front.

But there are no angles or corners in it, for at either end of the back the frame is rounded; and then from the back the two ends of the frame are brought forward to meet the paneled front at a little distance to the right and to the left of the long

and high opening through which the group is viewed. With this background, suggested by Director Bumpus, the actual ends of the painted background are invisible to the observer; as are likewise the extreme top of the background and the front of the foreground when one stands a little back from the group.

One cannot see all of the picture, and so is the illusion of the scene greatly heightened. One imagines that by stepping closer, as he would to a window, he can get looking to the right or to the left, a more extended view in that direction. A visitor who stepped forward thus to look down a river in one of these painted backgrounds is knocked back by the wall when he came in contact with the glass, whose presence he had forgotten.

The groups are lighted from the rear by daylight reflected and diffused with a natural effect from a white screen when daylight suffices, and at other times by electric light reflected in the same manner, so that the lights and the shadows are always the same.

The painted backgrounds for these groups represent not simply typical scenes from the regions in which such birds abound but they are reproductions of the actual scenes where the birds have been shown were they in their native haunts by Frank M. Chapman, associate curator of the museum's department of mammalogy and ornithology, under whose supervision the new groups are now being installed.

In many cases backgrounds and surroundings for birds exhibited in the Museum have been provided from sketches and photographs made by him, but for the purposes of the new groups he has commonly been assisted on his collecting tours by an artist who has made's pain sketches, or, as in two instances, the completed painting on the spot.

In these two last named instances the completed paintings were brought back and faced each on a form convex to correspond in shape to the concave inner side of the background frame set up around the group enclosure. Thus brought into the required shape on the form, the pictures were backed with plaster to be set up later in place.

But most of those panoramic backgrounds have been painted directly on the prepared face of the background frames, as, for instance, Bruce Horsfall, who has painted the greater number of those thus far completed, is now painting the background for a group of wild turkeys, from a series of small pictures before him here, but painted on the spot where the birds to be shown were found, in West Virginia.

While the pictured backgrounds of the groups are thus in every case reproductions of the actual scenes surrounding the places where the birds shown were captured, some of the other artificial accessories of the groups are so natural in appearance as to be likely to prove surprising. Here in one group display is a bough with foliage of green leaves, and one may wonder why these leaves won't in time drop off and leave the bough there bare. But they won't do this for the reason that they are artificial leaves. The bough was brought here with the birds, but the leaves are reproductions of the natural leaves, made here in the museum.

In one of the group enclosures here there is a stretch of dry prairie sod, the actual sod, brought here from northwestern Nebraska; from this the painted prairie scene is reproduced, and the eagle's nest in another group is the actual nest, or so much of it as room could be found for here, brought from Wyoming.

But for the most part the accessories are artificial, as, for example, besides the leaves the grass and the flowers and the water. Here, for instance, are cactuses of various species and most natural in appearance, that were made in the museum.

The spines of a cactus are cut off and then the plant separated into its sections and a plaster cast made of each section, to serve for a mould in which the section can be reproduced. The moulded sections are united in the form of the original plant, the mould marks showing where the spines belong.

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be desired, as, for example, to the mudiness required to make it look natural in one of the groups in which water appears.

So the water to be seen in one or another of the groups is a sheet of celluloid. But there are birds here in the water. Here, for instance, is a blue heron standing in a pool. How could it get its feet down through such water? Of course it couldn't.

These 354 publications, which number does not include socialist periodicals, reach a not inconsiderable portion of the laboring community and exercise an influence in it which is little suspected.

There are in North America approximately 2,500,000 working people organized into trades unions, and each of them receives the official organ of the craft to which he or she belongs and usually one or two other labor papers.

But the prestige of these journals extends beyond the enrolled membership of established organizations. They number among their subscribers many sympathizers and non-union workmen; they are placed on the tables of reading rooms all over the country, and for every subscriber there are probably two readers.

It is no exaggeration to say that they reach 5,000,000 readers, perhaps half as many more.

364 LABOR PAPERS

In the United States and Canada—Reach a Wide Circle of Readers.

From The World To-day.

One hundred and eighty-five monthly and one hundred and seventy-five weekly journals in the United States and Canada are devoted exclusively to the advocacy of trade unionism.

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## COFFEE OF THE NATIONS.

### Modes in Which Various People in This Town Make the Beverage.

A social worker who has mingled with people of many nationalities while pursuing her profession in New York has gathered a collection of different methods of making coffee.

"The oddest of all these recipes was given me by an old Irish woman whom I found at breakfast during an early morning visit," she says.

"Have a cup of coffee at least, miss," she begged when I refused to partake of the entire meal. "I get a most elegant flavor to all my coffee, and I'll tell you how it's done. Just after it comes to the boil I drop in a piece of salt codfish, and let it stand for two or three minutes. Sure it changes the flavor entirely. Did you ever taste any like it, now, miss?"

"I never had, and I hope I never shall again. Notwithstanding the American idea that to preserve the aroma coffee should be made in a tightly covered pot, almost all foreigners make it in an open saucepan. Curiously enough, the best American cup of coffee I have tasted was also made in this way."

"I enjoyed it at breakfast in the suburban home of a New York Judge. The making of the coffee in this household almost amounted in solemnity to the dignity of a religious ceremony. The mistress of the establishment herself attended to it."

"One-quarter of a pound of coffee, freshly ground, was delivered by the grocer every morning. This was placed in a three quart saucepan, which was then filled with cold water and placed on the fire."

"As the water heated the lady stood before it with a long spoon and gently touched the grounds on the surface, pressing them slowly under, little by little. By the time the water had reached boiling point all the

grounds had disappeared, and upon its bubbling up once it was removed and allowed to settle for five full minutes. It took a whole half hour in the making, but when it was served the trouble was found well worth while."

"An Austrian family served me coffee equally good in its way, though different in flavor, and told me that their method of making it was the one prevalent in Vienna for the famous 4 o'clock coffee."

"They brought a saucepan of water to the boiling point, and when it was bubbling strongly stirred the coffee into it, one large tablespoonful to a cup being allowed. After stirring in they set the saucepan aside until it had settled well."

"After this they added to it what they called Vienna coffee—a kind of burnt molasses, which can be bought in German quarters of the city, allowing a half teaspoonful of it to every cup, and again brought the coffee to a boil. When this in turn had settled it was ready to serve."

"A peculiar part of their coffee making to me was that they made it all in the morning, using what they needed for breakfast, and then draining the rest off the grounds and keeping it in a pitcher to be heated up again at 4 o'clock. Certainly this was a piece of wise economy, both in fire and labor."

"A Syrian made me a cup of coffee in a way entirely different from either of these. His coffee grain was pulverized so fine that it resembled powder. He prepared it in a little brass pot capable of holding only two cupfuls of water."

"First he poured a tawny cup of coffee into the pot, and over it a single cup of boiling water and allowed it to settle, after adding a small portion of rose water. He served it black, in cups about twice the size of a tumbler."

"It was very strong and very delicious, and delicately aromatic of the rose water. There was a thick settlement of grounds in the bottom of the tiny cups after one had sipped the beverage from on top. To have equal parts of grain and water was the Syrian a chief care, he told me, in producing perfection in a cup of coffee."